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REFLECTIONS
On the CHARACTER of
IAPIS *in* VIRGIL
OR,
The CHARACTER of
ANTONIUS MUSA,
PHYSICIAN to AUGUSTUS

By FRANCIS ATTERBURY, D.D.
Late Bishop of ROCHESTER.



LONDON:
Printed in the Year MDCCXL.

REFLECTING

ON THE CHARACTER OF

LAPIS M. VIRGIL:

OF

THE CHARACTER OF

ANTONIUS MUSA

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By H. A. T. B. B. D. D.

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TO THE READER.



SOME Years ago when at Scarborough, whither I went to drink the Waters for my Health, I contracted an acquaintance with a worthy Gentleman of the Law. The Subjects of our Conversation were commonly History, Law, or Literature. Once in discourse he mentioned to me (I do not remember now upon what Occasion) this critical Piece of the Bishop of Rochester, Dr. Atterbury. My Curiosity prompted me to ask him, whether he had it then by him, and if I could have a Sight of it. The Gentleman very obligingly not only granted the Request, by sending the MS. to me the next

Morning ; but also gave me afterwards Leave to take, if I would, a Copy ; which I did, having been before Hand assured, that it had never appeared in Print. I could not but wonder, considering the Reputation of the Author, and the excellency of the Performance, that it had been so long kept from the Eyes of the Publick. Upon this, I thought an Edition of it would be acceptable to the Republick of Letters. The Season of the waters being over, I came to Town, and gave the MS. in order to be Printed, to a Man employ'd in the Bookseller's Trade ; who very glad of the Opportunity, charged himself with the Printing of it. The Book was almost ready for the Publication, when I had the Fortune to have the Perusal of the original Copy, by which I found Mine not to be an entire nor a correct one. This put a stop to the Publisshing of the Book : And while it was under Consideration, whether those Varieties and Additions observed in the Original, were to be Printed at the End of the Book, as Ad-denda and Errata ; or rather to have the whole Printed again ; In that while, I say, the Undertaker of the Press (for what Motive it is best known to himself) thought convenient to proceed

ceed no further with it: So that the Design was intirely laid aside. I had then prepared a Critical Dissertation, to be Printed together with the Author's Work, as a Vindication for his quoting and interpreting Virgil's passage, differently from the common and general receiv'd Reading and Interpretation. Such a Vindication I thought most necessary to be join'd to the Book, lest the Author should have unjustly fallen under the Censure of the Criticks; and by it his Memory expos'd to new Reflections, as to call even his Learning in doubt.

Immediately after this Disappointment, I was obliged to go into the Country, where I made a longer stay than I wish'd: and as soon as I came back to Town, I was seiz'd with a most violent and dangerous Distemper; under which I have laboured these two Years, neither am now intirely free from it. While under so melancholy a Condition, the Reader may easily believe that I knew but very little of what passed in the World; being confin'd in my Room, and, what was more grievous to me, depriv'd of that Relief, which People under Afflictions find in Conversation. It was but lately, and by accident, that meeting with an old Friend, I came to know that
this

this critical Piece had been Publish'd in one of the Magazines; which, after inquiry, I found to be the London Magazine of January 1738. I was not a little surpris'd at this News, and to say the Truth, with some Indignation; considering, that so valuable a Piece of Criticism should have found no better way to appear in Publick, but among the Rubbish of a Magazine. Upon this I resolv'd to execute what I formerly intended, and which would have been before this Time effected, had it not been prevented, partly by the humour or private View of others, and partly by my continual ill state of Health. I shall now therefore present the Reader with the Bishop's Work and his own Notes upon it, compar'd with the original Copy; so that he may be sure to read it as it was penned by the Author: To this I have, according to the first Design, added my Dissertation upon a various Reading and Interpretation of Virgil's Passage, in defence of the Author.

I flatter myself, that my Endeavour in producing to the publick View the Work of so polite a Scholar, as the Bishop was, in a better Manner than it did appear for the first Time; I flatter myself, I say, it will meet with a favourable Reception from the learned Reader, who can-

not but with some Pleasure see Justice thus done to the Merit, both of the Author and his Performance.

As for my Dissertation, some, I fear, will find fault with its Length, and condemn me for taking too much Pains, and spending too many Words on so little important a Subject.

In answer to this, I will not appeal for my Defence to the Example of many learned Men, who have spared no Time nor Pains in writing at large on the like Subjects: neither will I insist on the Usefulness and Advantages of such Inquiries, to the better understanding the Classics, and to discover in them Beauties and Artifices unknown before, which otherwise would have been lost. I shall only say, that let the Subject be as little Important as some will have it; yet it ought to be considered, that since I was to clear and settle the Point in question, in order to vindicate the Author, I was obliged to do it in such a Manner, as to leave no room, if possible, for further Objections: which could not (at least to my Satisfaction) have been done without thoroughly examining, both the Reasons that might
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be brought Pro and Con, and the Authorities that support them. It is by this Examination that the Work increased under my Hand, and is risen to a far grater Bulk than I intended. And as for those Reflections here and there intermixed, besides that they are not Foreign to the Subject, they may, I hope, in some Measure give relief to the Reader's Mind, while employ'd in so dry, tiresom and unpleasant a Theme, as this is.

In answer to this, I will not appeal for my Defence to the Example of many learned Men, who have spared no Time nor Pains in writing at large on the like Subjects: neither will I rest on the Usefulness and Advantages of such Undertakings, to the better understanding the Classics; and to discover in them Beauties and Artifices unknown before, which others might have been lost. I shall only say, that let the Subject be as little important as some will have it; yet it ought to be considered, that since I was to clear and settle the Point in question, in order to vindicate the Author, I was obliged to do it in such a Manner, as to leave no Room for further Objections: which could not be (at least to my Satisfaction) have been done without thoroughly examining, both the Reasons that might

REFLECTIONS

On the CHARACTER of
 IAPIS in VIRGIL:

OR,

The CHARACTER of
Antonius Musa, Physician to *Augustus*, &c.

IN History-painting, the particular Figures, we know, are often taken from the Life, and the case, I doubt not, is the same with respect to many Characters in the *Aeneid*, which were not drawn by the Poet at random. The Manner in which *Virgil* represents those feigned Persons, has something in it, that shews them to have been copied from living Originals; and therefore, beautiful as those Images are, we lose half their Beauty, by not knowing who sat for them.

B

Virgil

Virgil seems particularly touch'd with the Charms of Friendship; and has therefore employ'd all his Art to illustrate it in the Persons of *Euryalus* and *Nisus*; whom he introduces for the Purpose, into two of his best Episodes, and dwells largely in both, on the little Circumstances of their Story. This he has not done with regard to any other of the subaltern characters in the *Æneid*, and we must suppose him therefore very fond of the Subject; especially, if considered as the most exact, reserved, and judicious of Writers. Is it not natural to think, that in this, and many other cases, he has scatter'd thro' his Works under feign'd Names, the true Resemblances of some of his most intimate Friends; endeavoured by that Means, to give them a Share of the Immortality, which his Poem was to enjoy? Tho' by the Negligence and Stupidity of those who made Comments upon him, and said nothing of these secret Views, his Design has in great Measure miscarried.

For Instance: Can any one read those admirable Lines at the End of the second Episode, relating to those two Friends,

*Fortunati ambo! si quid mea carmina possunt,
Nulla dies unquam memori vos eximet aeo*

Dun

*Dum domus Æneae Capitoli immobile saxum
Accolet, Imperiumque Pater Romanus habebit.*

I say, can any one read those Lines, without judging immediately, that *Virgil* must have had two *Romans* in his Eye when he wrote them, whose Character, Friendship, and Fate is described under that of *Euryalus* and *Nisus*? What else can justify so pathetick an Excursion of the Poet in his own Name?

----- *Si quid mea carmina possunt, &c.*

A Liberty not allow'd to Epic Writers, and scarce taken by him in any other Part of his Work; except where he invokes the Muse to assist him on some extraordinary Occasion. Nor would it perhaps have been altogether excusable here, had not known Persons, and a real Event been shadow'd under this poetical Fiction. That *Augustus* fate for the Character of *Æneas*, is agreed by the Commentators, even by those of them that are least attentive to such Observations. And indeed, what *Horace* and *Virgil* himself say on this Head, puts it out of Doubt. *Virgil* in the Introduction to his third *Georgick*, added probably after he had formed the Plan of the *Æneid*, intimates his Design in these Verses:

*Mox tamen ardentes accingar dicere pugnas
Cæsaris, & nomen famâ tot ferre per annos
Titboni primâ quot abest ab origine Cæsar :*

Which implies, that the Battles and other famous Exploits of *Augustus* should be deliver'd down to Posterity, in the resembling Circumstances of those of *Æneas*. *Horace* speaks yet more plainly to the Point, where he writes to *Augustus* himself, and gives him an Advantage over the *Macedonian* Hero in this respect, that *Alexander's* outward Lineaments only had been taken by the exquisite Artists of his Time ; whereas the very Mind and Manners of *Augustus* had been described by *Virgil* and *Varius*. He mentions their Names, and then adds,

*Nec magis expressi vultus per aenea signa,
Quam per vatis opus mores animique virorum
Magnorum apparent.*

Varius had done this in his Panegyrick on *Augustus*, now lost, and *Virgil* can only be supposed to have done it in the Character and Actions of *Æneas*.

As the Hero of *Virgil* was certainly intended to express *Augustus*, (of which many Proofs, if necessary, might be given) so divers Characters in his Poem were doubtless design'd, as I have said, for particular Persons, well known at the Time when *Virgil* wrote. Such I suppose, the Character of *Iapis* in the twelfth *Æneid* to have been, and *Antonius Musa* the Physician of *Augustus* to be represented by it. He was of the Court and Retinue of that Prince, and attended his Person, as *Iapis* attends *Æneas* in his Campaigns, and Voyages. He was very intimate with *Virgil* and *Horace*, as appears from an Epigram address'd to him by the former, still remaining among the *Catalecta*, and by what the latter says of him in one of his Epistles; both of them had infirm Constitutions, one we know, was under *Musa's* Care on that Account, and so we may justly believe was the other. It is no Wonder therefore, if *Virgil*, the most grateful of Men to his Friends and Benefactors, should have been willing to do Honour to his Memory by finding a Place for him in his Poem. He seems to have wounded *Æneas* on Purpose to introduce *Iapis* for the Cure: Which, after some Thoughts spent on the Reasonableness of this Incident, as he has plac'd it, is the best Account I can give of

of it. For it is certainly employed, when one would least have expected it, when the *Æneid* hastens towards a Close, when the two Armies are engaged for the last Time and with the greatest Fury, and when the single Fight between *Æneas* and *Turnus* is just coming on, by which the whole is to be determin'd; the Action then grown hot, and at its height, cools and stands perfectly still, while *Iapis* is performing the Cure on *Æneas*. At such a Time and in such an Exigence, the friendly Design of the Poet to immortalize the Physician, is perhaps the best Account we can give of his Conduct.

Indeed *Musa* deserv'd to be thus honour'd by the Pen of *Virgil*; for he was eminent in his Faculty beyond all his Contemporaries, as *Iapis* is said to have been, *Phæbo ante alios dilectus*. He had recovered *Augustus* from a dangerous Illness, and was so dear to the People of *Rome* on that Account, that a publick Statue was erected to his Honour. *Iapis* in like Manner heals *Æneas*; and it may be observed, (if that Remark be not too minute) that both the Cures were perform'd by Bathing. The Statue for *Iapis* was wanting to compleat the Parallel. *Virgil* has added it, by giving us such a noble Likeness of him, as will outlast Brass and Marble.

For

For certainly the Character of *Iapis* here display'd, is one of the most moral, beautiful, and perfect in its Kind of any that is to be met with in the whole *Æneid*. It is painted according to the Distinction made by the *Italians*, as to the Works of their great Masters; not only *con diligenza*, or *con studio*, but *con amore*. There is a Fondness of Expression (if I may be allowed that Phrase) used by *Virgil* in tracing and heightning the several Parts of it; so that it must have been a favourite Piece: And upon examining it throughout, one cannot help thinking that he had some Friend of the Faculty present to his Mind, while he was drawing it.

'Tis for the Sake of such another, that I shall enlarge my Reflections on this Head; and in the Course of them shall have him often in my View, as *Virgil* had *Musa*, without naming him.

Æneas just ready to engage *Turnus*, is wounded by an Arrow from an unknown Hand, and obliged to retire from the Field of Battle to his Tent, supported by *Mnestheus* and *Acbates*.

The Words of *Virgil* on the Occasion of this Wound receiv'd, are very remarkable.

Ecce

“ *Ecce viro stridens alis allapsa sagitta est,*
 “ *Incertum quâ pulsa manu, quo turbine adaeta,*
 “ *Quis tantam Rutulis laudem, casusne Deusne*
 “ *Attullerit, pressa est insignis gloria facti;*
 “ *Nec sese Æneæ jactavit vulnere quisquam*

Why all this Variety of Expression to tell us that it was not known from what Hand the Wound came? Nothing is more common than such a Circumstance in a Battle. He lays, one would think, more Weight on this Particular than it deserves; but he intends it by Way of Contrast to what is to follow, where he will not only mention him that heal'd the Wound, but give us also a particular Account of his Talents, and Character: And it will heighten the Praises he gives to the one, that he passes over the other altogether in Silence.

I shall recite the whole Passage relating to *Iapis* as it lies in the Poem, and then suggest some Reflections upon it. Some of these may perhaps be new, even to those who are well acquainted with *Virgil*; and few of them, I believe will be found either in his ancient or modern Commentators:

Jamque

Jamque aderat Phoebo ante alios dilectus Japis
 Jasides : acri quondam cui captus amore
 Ipse suas artes, sua munera lætus Apollo
 Augurium, citharamque dedit, celeresque Sagittas.
 Ille, ut depositi proferret fata Parentis,
 Scire potestates herbarum, usumque medendi
 Maluit, & mutas agitare inglorius artes
 Stabat acerba fremens, ingentem nixus in hastam
 Æneas, magno juvenum & mærentis Juli
 Concurfu, lachrymis immobilis. Ille retorto
 Pæonium in morem senior succinctus amictu,
 Multa manu medica Phœbique potentibus herbis
 Nequidquam trepidat, nequidquam spicula dextra
 Sollicitat, prensatque tenaci forcipe ferrum
 Nulla viam Fortuna regit : nihil auctor Apollo
 Subvenit : & sævus campis magis ac magis horror
 Crebrescit, propiusque malum est. Jam pulvere cælum
 Stare vident : subeunt equites, & spicula castris
 Densa cadunt mediis. It tristis ad æthera clamor
 Bellantum Iuvenum, & duro sub Marte cadentum.

*Hic Venus, indigno nati concussa dolore,
 Dictamnium genetrix Cretaea carpit ab Ida,
 Puberibus caulem foliis, & flore comantem
 Purpureo: non illa feris incognita capris
 Gramina, cum tergo volucres hædere sagittæ.
 Hoc Venus, obscuro faciem circumdata nimbo,
 Detulit: hoc fufum labris splendentibus amnem
 Inficit, occulte medicans: fpargitque falubres
 Ambrosiæ succos, & odoriferam panaceam.
 Fovit ea vulnus lymphæ longævus Iapis
 Ignorans; fubitoque omnis de corpore fugit
 Quippe dolor: omnis fletit imo in vulnere fanguis.
 Jamque fecuta manum, nullo cogente, fagitta
 Excidit, atque novæ rediere in præfina vires.
 Arma citi properate viro. quid fatis? Iapis
 Conclamat, primusque animos accendit in hoftes.
 Non hæc humanis opibus, non arte magiftra
 Proveniunt, neque te, Ænea, mea dextera fervat:
 Major agit Deus, atque opera ad majora remittit.
 Ille avidus pugnae &c——*

How recommendable and beautiful an Idea has *Virgil* here given us of this Physician? He reckons up the four Arts *, in which *Apollo* was supposed to excell, which were under his peculiar Patronage, and which he distributed, as he pleas'd, to his Votaries and Favourites. In three of these, he tells us, *Iapis*, when young, had made great Advances, but neglected the Study of them, and pursu'd only the fourth, the Skill of Medicine, that by the means of it, he might protract the Life of an aged Father, then labouring under some great Infirmary; whose Name therefore *Virgil* records, together with that of the Son, *Iapis Iafides*.

Of all the Motives that could determine a Man to the Study of Physick preferably to other Arts and Sciences, sure the worthiest and best is that of filial Piety. 'Tis what distinguishes the Character even of the Hero of the *Æneid*, and was a remarkable part of *Virgil's* own, as appears from some Verses he compos'd at the time of his Flight from *Mantua*, wherein his Father accompany'd him, and of whose Danger he there speaks with all imaginable Concern and Tendernefs. It was natural therefore for him to adorn his Friend

* *Vide* Note at the End.

with a Quality, which he himself priz'd and possess'd: and perhaps, if we knew *Musa's* Story, we should find that there was something in it parallel, even in this respect, to what is here said of *Iapis*.

His determining himself to be a Physician upon the laudable Motive before mention'd, is still farther recommended to us by this heightning Circumstance, that he possessed the other Arts in Perfection, and exercis'd them with Skill and Success. Thus much, I think, is strongly implied in these emphatical Words,

“ — *Acrid quondam cui captus amore*

“ *Ipse sua artes, sua munera lætus Apollo*

“ *Augurium, citharamque dedit celeresque sagittas.*

The Gifts of the Gods to those they favour and love, are always to be supposed perfect, and not made by halves: *Iapis* therefore must have excell'd in those Arts, which he renounced for the Study of Physick, and these Arts were all such as the *Romans* held in high Esteem. The College of *Augurs*, and the Library of *Apollo* in the *Vatican*, sufficiently prove the regard

gard that was paid to the two first; and as to the third, express'd by *Sagittæ*, it means the *Peritia jaculandi* in general; includes the Art of managing the Javelin or Dart as well as the Bow; and was one of those military Exercises, in which the *Romans*, whose Empire was owing to their Arms, excelled.

Divination, Poetry, and Soldiery, were all honourable and advantageous to those that profess'd them; and yet *Iapis*, intent upon recovering his Father, quits them all for a Profession, which was not then in high Repute, and made no great Figure and Noise in the World, except what is borrow'd sometimes from the Character and Perfections of some excellent Person, who happen'd to practise it.

— *Usumque medendi*

Maluit, & mutas agitare inglorius artes.

We are not to wonder, that *Virgil* rewards this pious Concern of *Iapis* for the Life of his Father by lengthening his own: he stiles him *Senior* in one place, and *Longævus* in another. He makes him on this account dearer to the God
of

of Medicine than the rest of the Tribe, and advances him to be prime Physician to the Founder of the *Roman* Empire, and Author of the Race of *Iulus*. The good Qualities and great Talents of *Iapis* have, by *Virgil's* means, a Recompence which is proportion'd to his Merit, and the just Consequence of it. Were the prime Physicians of Princes always prefer'd with as much Justice, perhaps many of those Princes would sit longer on their Thrones than they do, and reach the Years of *Æneas* or *Augustus*.

It may be observ'd, how short and yet just and full an Account *Virgil* here gives us of the Extent of Physick and Surgery, as then jointly exercis'd. He makes them to consist in the Knowledge of the Power of Simples and in great Use and Experience.

Scire potestates Herbarum, usumque medendi.

The one relates to the Theory of that Art, the other to the Practice; without the latter of these, he insinuates the former can be of no service; and for this reason also he may be suppos'd to have ascrib'd *Longævity* to his *Iapis*. The *Materia Medica* then consisting chiefly in

Botany

Botany might be acquir'd in early Years ; but Age, and long Use were requisite to mellow and ripen the Physician in the Art of Healing. There are no useless Words we see in *Virgil* ; all he says is full of good Sense, and will afford us wise Reflections, if we have but the Skill and the Patience sufficient to unfold them.

It will not be thought refining, I hope, if I suppose also *Virgil's* meaning in this Passage, to have been to intimate to us, that Art and Industry, however necessary in Physick, are not sufficient without an happy Genius or Disposition of Nature, which peculiarly fits Men for that Profession, and which seems born with them, and deriv'd immediately from the Diety. 'Twas by the particular Favour of *Apollo* that *Iapis* excell'd : If he had not been *Phæbo ante alios dilectus*, he had never arriv'd to the height of his Faculty. The Son of *Syrach* has said the same thing with greater Authority. *Honour a Physician* (says he) *with the Honour due unto him, for the Lord hath created him. Of the Most High cometh healing. And he hath given Men Skill, that he might be honoured in his marvellous Works.* It may be thought indecent thus to mix what is Sacred with what is Profane ; but

I cite the Author of *Ecclesiasticus* on this occasion, merely as a wise Observer of Men and Things, without regard to his Character on other Accounts. And as such perhaps I shall take leave to cite him again ere I end these Papers.

When *Iapis* goes to Work, we find the Methods employ'd by him to have been, a Bath of Herbs, and the Use of the *Forceps*. In the one of these *Virgil* includes the Remedies; in the other the Instruments of Surgery. And he particularly (more than once) takes Notice of the *Manus Medica*.

—*Multa manu medica trepida*—

—*Spicula dextra*

Sollicitat---

Jamque secuta manum nullo cogente sagitta.

—*Neque te, Ænea, mea dextera servat.*

Or that Dexterity in handling the Part affected, which is look'd upon, as one of the best and happiest Qualification of those that are employ'd on such Occasions. He seems also to imply, that the Practitioners of that Time had a peculiar and becoming Dress, by which they were distin-

distinguish'd, and which was tuck'd up or thrown back, but not laid aside, at the Time when they perform'd such Operations. At least such an Habit is by *Virgil* provided for *Iapis*; and by that means, some Addition, as it were, is made to the Gravity of his Character.

———— *Ille retorto*

Paeonium in morem senior succinctus amictu.

Unless we will say, that this Circumstance was intended to express the extraordinary Diligence of *Iapis* in dressing his Master, without losing any time, even by laying aside his Habit. I should have thought so indeed, if the Words *Paeonium in morem* did not seem to refer to somewhat customary.

Virgil has otherwise taken Care to express the Diligence of *Iapis* in attending *Æneas*, and his Sollicitude in performing the Cure. The first Words, by which he introduces him, are, *Jamque aderat, &c.* He is at the Tent, we see, almost as soon as *Æneas* himself; nor does it appear that he was so much as sent for on this Occasion. The Rumour of the Master's Wound soon reach'd the faithful and vigilant Servant,

D

and

and immediately we find him on the Spot. *Jamque aderat.* This is not always the Case of those that excel in the Faculty, but wherever it is, gives a particular Lustre to their Character.

The Care and Anxiety of *Iapis* in the Operation, and his turning himself every way to give *Æneas* Relief are thus in the most lively and emphatical Manner set out.

————— *Ille retorto*

*Paeonium in morem senior succictus amictu
Multa manu Medica, Phoebique potentibus herbis
Nequicquam trepidat, nequicquam spicula dextra
Sollicitat, prensatque tenaci forcipe ferrum.
Nulla viam fortuna regit, nihil auctor Apollo
Subvenit*—————

Several Methods of his Art, which he employ'd, are particularly express'd; and it is intimated to us, that he employ'd all, tho' none succeeded. Nevertheless he desists not, nor is discourag'd, but continues his Applications till a Divine Power comes to his Assistance, and blesses his honest and skilful, tho' hitherto fruitless Endeavours.

Hic

*Hic Venus, indigno nati concussa dolore,
 Dictamnium genetrix Cretaea carpit ab Ida,
 Puberibus caulem foliis, & flore comantem
 Purpureo : non illa feris incognita Capris
 Gramina, cum tergo volucres haesere sagittæ*

The Moral I would suppose couch'd under this Part of the Relation is, that where human Art fails, divine Aid begins, whenever the Cause and the Person justify such an Interposition. And it is intimated also to us, that the Gods sometimes give extraordinary Success to the Prescriptions of a good Physician, who is at the same Time a good Man : So that it is wise in us, when we want the Assistance of the Faculty, to make Use of those in it, who are of this Character. It is plain that *Iapis* relied not wholly on his own Skill, but had secretly invok'd the God of Medicine, while he was busied in the Cure. The Words

———— *Nil auctor Apollo*

Subvenit----

sufficiently imply it.

This Method of Practice would now perhaps be thought a little singular, nor was it then I suppose, very common; since the eldest and most famous Professor of the Art, *Hippocrates*, is observed, through all his Works to have mention'd τὸ θεῖον but once; and even then it is disputed by his Commentators, whether that Phrase had any Relation to the Deity. However, *Virgil*, we see, was not ashamed to join these two Qualifications together, the Use of Remedies, and a Dependence on the Gods for the Success: And he has done it not here only, but in other Places of his Poem; particularly, where he mentions *Hippolytus*, as brought to Life by the Favour of *Diana*, and the Skill of *Æsculapius*.

Paeoniis revocatum herbis, & amore Dianae.

Will it be indecent after this, if I once more cite the Son of *Syrach*'s Authority to the same Purpose? *There is*, says he, *a Time, when in the Hand of the Physician there is good Success: for he shall (not only prescribe, but) pray unto the Lord, that he would prosper what he gives for Ease and Remedy to prolong Life.* This it seems was a Notion that prevail'd among the *Jews* and *Heathens* as to the Practice of Physick; would.

would it be any Disgrace to us, if it were countenanc'd a little among Christians? But these Reflections are perhaps too serious. I proceed to those that may be thought less exceptionable.

After *Venus* had secretly made the Infusion.

Fovit ea vulnus lymphæ longævus Iapis
Ignorans——

Tho' *Virgil* presents *Iapis* as knowing and experienc'd in his Art, he thinks not that he lessens his Character, by imputing Ignorance in the present Case to him. Divine Assistances are unseen and unfelt at the Time they are communicated: They appear only by the Effect, which when it happen'd, we shall find *Iapis* to be the first who perceiv'd and own'd it. 'Tis no Reproach to his Skill, that he did not himself light on this Remedy and apply it. How should he? when two of the Ingredients where such as a God, only at that Instant could furnish, the Juice of *Ambrosia*, and the *Dictamnium* or Dittany, that grew on Mount *Ida*, and on that Mountain only? It seems the Vertue of that Herb consisted in applying it green, and in the Flower.

— *Puberibus foliis & flore comantem*
Purpureo———

In like Manner, as the wild Goats of *Crete* made use of it. * *Iapis* therefore could not possibly be Master of it without the help of some Divinity. Each way *Virgil* takes care, that the confess'd Ignorance of *Iapis* should be no Blemish to him here; as we shall find that his own ready Acknowledgment of it afterwards does him great Honour.

Upon *Iapis's* continuing to bathe the Part, after this Infusion, the Cure is performed in in an instant,

— *Subitoque omnis de corpore fugit*
Quippe dolor, omnis stetit imo in vulnere sanguis:
Jamque secuta manum, nullo cogente sagitta
Excidit———

Three different Symptoms of this Cure are in these Verses distinctly express'd. The Pain
Æneas,

* *Vide* Note at the End.

Aeneas felt vanish'd at once, the Blood ceas'd to gush from his Wound, and the Arrow itself dropped easily out of it. It is observable how these several Effects are adapted to the several Ingredients, that were thrown into the Bath by *Venus*. The Dittany loosens the Arrow : the Plant he calls *Panacea* remov'd the Pain (for so the very Derivation of the Word implies) and the *Succus salubris Ambrosiae*, whatever that Juice was, help'd to stanch the Blood, and close the Wound by its healing Quality. So exactly has *Virgil* made the Cause and the Effect, the Remedy and the Cure to correspond with each other. The Issue of all is, after the Enumeration of these Symptons, that *Aeneas's* Strength was immediately and entirely restored.

— *Atque novae rediere in pristina vires.*

This Effect was too unusual and sudden to flow merely from a natural Cause : and therefore is added to shew, that the Cure was miraculous ; and so we shall see *Iapis* understands and declares it to be without the least Hesitation..

He

He had been hitherto silent while the Operation was going forward: nor could he indeed then have said any thing but what was discouraging. Now in a rapture he cries out.

Arma citi properate viro —

Arms, and the Man who had now recover'd his Strength to wield them, are Terms suited to each other: they are those, by which *Virgil* opens his *Æneid*, and includes in them the whole Subject of it. He there uses them in his own Person, and now, when the Action draws to a close, he puts them again into the Mouth of his favourite Physician, who thus proceeds.

— *Quid statis? Iapis*

*Conclamat, primusque animos accendit in hostes.
Non haec humanis opibus, non arte magistra
Proveninut, neque te, Ænea, mea dextera servat:
Major agit Deus, atque opera ad majora remittit.*

From these few Words and this short Account of his Behaviour many things may be observ'd to his Advantage, which *Virgil* with a masterly Hand has either express'd or insinuated

ted in order to raise the Character of *Iapis*, and render it every way amiable and venerable.

His publick Spirit, his Zeal for *Æneas's* Safety, and Affection for his Cause are here apparent. What can declare them more, than the abrupt manner of his entring on this honest and beautiful Expostulation?

He stays not to congratulate his great Patient upon the Cure, or to receive the Congratulations of others: his Concern is only left any Moment should be lost; and therefore he addresses himself immediately to the Crowd, and reproaches the delay of those, who stupidly look'd on, and forbore to bring the Hero his Armour. Intent upon the Common Good, and push'd by a strong Impulse, he neglects little Decencies, and forgetting his Profession, is the first to encourage the drooping Soldiers, and to warm them into a Desire of renewing the Combat.

—*Primusque animos accendit in hostes.*

Virgil plainly intended by this Account to tell us, that he was no less a good Patriot, than an excellent Physician.

His Modesty, Probity, and Piety appear at the same time to us. He disclaims all pretences to Merit in this Cure; he denies that Art in general, or that his Art in particular did or could perform it.

*Non haec humanis opibus, non arte magistra
Proveniunt, neque te, Ænea, mea dextera servat.*

He acknowledges the Interposition of a Divine Power, without which all his own Industry and Skill had been fruitless; and having by this means shewn his Master to be the immediate Care of Providence, he fears not to promise him and his Army Success in the approaching Engagement. The Divinity that supply'd the Means, he was sure, would accomplish the Work; and therefore is so far from being alarm'd at the new Dangers which Æneas might run, that he pushes him anew into the midst of them.

Major agit Deus, atque opera ad majora remittit.

This is painting to the Life, tho' in Miniature; every Stroke of the Pencil discovers some new Feature

ture, something particularly beautiful in the Person intended to be drawn. *Apollo*, *Virgil* had told us, bestow'd originally on *Iapis* three Arts, in which he excell'd.

Augurium, citharamque dedit, celeresque sagittas.

Tho' *Iapis* had intermitted the Study of those Arts to pursue that of Medicine; yet still we find him possess'd of the two first at least, and exerting them here in a very remarkable manner. His Skill in Divination (*Augurium*) manifests itself by his first lighting on the Cause of *Æneas's* Cure, and then foretelling the Event of it. His Talent for Poetry and Musick, which the Word *Cithara* implies, *Virgil* has taken care to secure to him, by those fine Lines he makes him utter on this Occasion, which are as just and numerous as any in the *Æneid*. And as to his Knowledge of the *Celeres Sagittæ*, there is, methinks, some little Reference, some Allusion to that Gift in the very Nature of the Operation, about which he is employ'd. So that the Poet forgets not in the Conclusion of this little Episode (if I may so call it) what he had said at the Entrance of it. His Account of *Iapis* is throughout consistent and of a piece. And I may, after this particular Examination of it, now safely appeal

to Men of Judgment and Taste, whether what I laid down concerning the Character of *Iapis* be not true. That it is certainly one of the most moral, beautiful and perfect that occurs throughout the Poem; and consequently must have been design'd to represent some Physician of Note, with whom *Virgil* was particularly acquainted; and who could that be but *Antonius Musa*? Happy he was to be acquainted with such a Poet and such a Friend, who knew his Worth, and did such Justice to it, that I persuade myself, if *Musa* outliv'd *Virgil* and the Edition of his Poem, (as I think he did) he valued himself more upon these Verses of his, than upon all the Liberalities of *Augustus*.

An Endeavour to set this Point in a true Light, was the real occasion of what I have written; wherein I have also intermix'd Reflections of a different kind as they occur'd, and as I judg'd them useful to illustrate the Art and Conduct of *Virgil* in managing this Incident. Some of these Reflections will, perhaps, be thought too refin'd, and rather fancyful than just. I am apt to think them so myself, and that I have here and there indulg'd my Passion for *Virgil*, and ascrib'd to him more than

than he expressly intended. A very pardonable Fault in his Commentators and Admirers! who are sure to omit ten Observations, that might be made to his Advantage, for any one which they start, that does not strictly belong to him. However, most of the Thoughts I advance, have, if I mistake not, a real and solid Foundation. Such as they are, they have offer'd themselves to me without the help of Books, of which I am not now Master; and if I were, should, perhaps, have chosen not to consult them; being persuaded, that the Text of great Authors well consider'd, is always the best Comment on itself, and affords the truest Light towards entering into the Sense and Spirit of them.

The Contemners of the Ancients take more Pains to censure than understand them. Such Reflections as these, if well grounded, may contribute to give them juster Notions than they have, of the Exactness and Propriety of *Virgil's* Thoughts and Expressions, and lead them to peruse his Works with more Attention and Reverence than they usually bestow upon them. For certainly he was a Man, who with a noble Ambition aim'd at Immortality, and took the truest ways to compass it. He had always in his Eye
that

that Important Advice of *Longinus*, given to those Writers who desire to excel. That they should frequently ask themselves the Question, πῶς ὁ μετ' ἐμὲ ἀνέσται αἰών, How will Ages to come think and speak of me? In this Spirit, and with this View he writ his *Æneid*. Had he given it his last Hand, it would, I am persuaded, have been the noblest Work, that the Mind of Man by its natural Powers (not only did ever produce, for such it now is, but is) capable of producing. That is not the Case, for he died before he could finish it, and laid that Disappointment so much to Heart, as to endeavour to destroy what did not answer the Idea of Perfection he had conceiv'd. There is no room to dispute this Fact; the Authorities for it, are beyond Exception, and it gives us an higher Notion of *Virgil*, than even his Poem can furnish us with; since it was, doubtless, a greater Proof of his superior Judgment and Genius to resolve to burn what he had written, because he held it imperfect, than to have been able to compose it. We are beholden to *Varius* and *Tucca* that this Resolution was not executed; and Posterity ought ever to be grateful to their Memory on that Account. What they writ themselves is lost, and lost, perhaps, by the surpassing Excellence of the

the Poem which they preserved, and by the extraordinary Praises, which they themselves, (whose Judgment was then held in high Repute,) without Envy bestow'd upon it.

How different has the Fate of *Virgil* been in our days! When Men have try'd their Reputation on the Ruin of his; and by finding Faults with his matchless Work, to make way for the Reception of their own insipid Performances. The ill Success of the attempt will not, I believe, tempt others to renew it. These, I hope, may be the last Efforts, that Ignorance and want of Taste will make on the Characters of Men, whom the universal Applause of so many succeeding Ages has put beyond the reach of our Censure, and whom it will ever be our Happiness to admire, and our Glory to imitate.

Haec ego lusi

Ad Sequanae ripas, Tamesino a flumine longe

Jam senior, languensque, sed ipsa in morte
meorum

Quos colui, Patriaeque memor, nec degener us-
quam.

NOTE to Page 11. *Horace trac'd the Steps of Virgil in his Carmen Seculare, where he enumerates in one Stanza these four Attributes of Apollo.*

Augur & fulgente decorus arcu

Phoebus, acceptusque novem Camenis,

Qui salutare levat arte fessos

Corporis artus.

The words are good, but do, not I think, rise up to the Force and Beauty of Virgil's Expression. There is a second Instance in the same Ode, wherein Horace imitates another celebrated Passage of Virgil, and falls equally short of it.

Tu regere Imperio Populos, Romane, memento,

Parcere subjectis, & debellare superbos.

Imperet bellante prior, jacentem

Lenis in hostem.

Says the one

Says the other

It cannot be doubted, upon the Comparison, whether the first of these be not said with more Dignity and Grace than the Latter. And so it must happen to any Man, even to Horace himself, that ventures to say the same thing Virgil did, after a different manner. Let me add, that the Design of Horace to imitate Virgil decides the Dispute, that has been rais'd about a various reading of Imperet for Imperet, which plainly refers to the Imperio of Virgil.

NOTE to Page 22.

Auditum est—Capras in *Creta* feras, cum essent confixae veneratis sagittis, herbam quaerere, quae Dictamnus vocatur, quam cum gustavissent, sagittas excidere dicunt e corpore. *Cicero de Nat. Deor.* l. 2, I suppose *Virgil* to have had this Passage of *Cicero* in his Eye, because I find, that both he and *Horace* were very well versed in *Cicero's* Writings, and made use sometimes of his very Words; tho' they were too good Courtiers to venture the Displeasure of *Augustus* by mentioning him with Respect; (as they must have done, if they had mentioned him at all) in their Poems. And yet Both had proper Occasions of doing honour to his Memory (as I could shew) but avoided them.



